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Papers of the British School at Rome. London: Macmillan & Co. Vol. I, pp. 285, 1902, 25 s.; Vol. II, pp. 165, 1904, 30 s.

The British School was established at Rome in 1901, and the very next year the first volume of its *Papers* appeared, containing two notable contributions, that of director at the time, Mr. G. McN. Rushforth, of Oxford, on the "Church of S. Maria Antiqua" (pp. 1-123), and that of Mr. Thomas Ashby, Jr., at that time a student in the school, on the "Classical Topography of the Roman Campagna" (pp. 127-285). In 1904 the second volume appeared, devoted entirely to a discussion of certain sixteenth-century drawings of Roman buildings attributed to Andreas Coner, by Mr. Ashby, who had recently been appointed assistant director of the school.

As everyone knows, the recent excavations on the north side of the Forum resulted in the discovery of the original church of S. Maria Antiqua, as it existed in the eighth century, for it was abandoned in the ninth century and never restored. Like other churches of this period, this was built in the ruins of an older structure, in this case the so-called Bibliotheca of the temple of Augustus. Mr. Rushforth gives a careful and excellent description of the building itself, and especially of the frescoes that adorned its walls, much the more important part of the whole. Unfortunately, the fact that these frescoes have not even yet been published officially made any reproductions impossible, although, as the author points out, "a careful description is almost as valuable for iconographical purposes as reproduction," and "their interest consists rather in the choice and treatment of subjects than in their artistic character." The most recent detailed description of these frescoes will be found in *Römische Mittheilungen*, 1905, pp. 84-94, by Professor Hülsen.

Mr. Ashby's paper in the first volume is the first of a series in which he proposes to treat the comprehensive and difficult subject of the topography of the Roman Campagna during the classical period. His object and the method employed in the first paper, and presumably in those that are to follow, are thus stated (p. 136): "to determine the course of each of the three main roads (with their branches) which traverse the district under consideration, and to describe the ancient remains which exist near each road, as evidence of the inhabited character, or the reverse, of the country through which it runs, and of its comparative importance or unimportance." This involves an enormous amount of work, actual travel, the visiting of sites over and over again, and the investigation of much literary and epigraphical material, published and in manuscript. Under the empire the Campagna was covered with villas and estates, and the roads leading out of Rome were connected with a perfect network of crossroads, so that the problem of following out the

original line is often very difficult. Mr. Ashby has spared neither time nor strength in his researches, and the result is eminently satisfactory as regards both substance and form.

We are reminded in the introduction that great cities, that develop normally, usually have two sets of communications with the surrounding communities, the one for local, the other for long-distance traffic. In the case of Rome, roads of the first class were ordinarily named from the town to which they led, those of the second class from those who were chiefly concerned in their construction. Some roads, however, originally designed for local traffic, became long and important thoroughfares, but kept the same names. The three roads described in this paper illustrate these classes. The Via Collatina was a short road for local traffic with Collatia and of small importance; the Via Praenestina, originally a similar road to Gabii, was afterward extended to Praeneste and became the most important of the local roads; while the Via Labicana, at first a local road to Labici, was extended to join the Via Latina, thirty-one miles from Rome, and became one of the main thoroughfares to the south, although it retained its original name.

The author has limited himself to the classical period, a division which, while he calls it purely artificial, is entirely justified by various considerations. He also disclaims absolute completeness, on account of the endless quantity of material to be examined, and the changes that are continually going on in this territory; but no one who has gone through the paper will feel that any such apology is needed. It was high time that this work was done, for with the rapid growth of agriculture in the Campagna many, if not all, existing ruins are likely to be very soon destroyed and the territory to become again a garden as it was in the time of the empire. As about sixty-five pages are devoted to each of the roads, the Praenestina and the Labicana, it may be inferred that the description is very detailed. Eight elaborate contour maps, besides the guide-map, accompany the text, on which are indicated the remains of all tombs, bridges, cuts, drains, villas, etc. The text contains a full discussion of all matters, archaeological, epigraphical, and geographical, that pertain to the determination of the line of the main roads as well as of their *deverticula*, together with numerous corrections of statements made by previous writers, such as Gell, Nibby, and Fabretti, and also those found in the *CIL*. Perhaps the most notable of the author's definite results is the determination of the line of the Via Labicana between Colonna and Monte Compatri, and the consequent identification of the latter with the ancient Labici, concerning the site of which there has always been so much uncertainty. Mr. Ashby deserves hearty congratulation upon having published the first part of a work so accurate, so complete, and withal so well written

Various scholars, especially Lanciani and Hülsen, have recently called attention to the fact that the drawings and sketches of the Renaissance often contain valuable information concerning the position and architecture of the ancient monuments, and many problems have been nearly or quite solved by this means. In the second volume of the *Papers* Mr. Ashby has published an important series of drawings that are contained in a volume in the Soane Museum in London. These sketches have been made by two hands, the first shown by internal evidence to be about 1515, and the second a little later. On the back of the Italian binding of the eighteenth century is written "Architec(tura) Civilis Andrea Coneri Antiqua Monume(nta) Rome," and on one of the leaves of the earlier part of the book is a copy of a letter from Andreas Coner to Bernardo Rucellai of Florence. This Coner is wholly unknown except from an inventory of his goods, preserved in the Archivio di Stato in Rome, which shows him to have been a learned man with a large library. Although the evidence is rather scanty, yet Ashby seems to have made out a plausible argument for assigning the earlier sketches at least to Coner. He was a friend of Bramante's, for there are several sketches by the latter in the collection, and some drawings in Florence—generally, though as it seems wrongly, ascribed to Michelangelo—are shown to have been copied from those of Coner.

The collection before us belongs to those "made by Renaissance architects who studied the remains of ancient buildings either as practical architects, in order to use them as models, or else as antiquarians, with a desire to form a *corpus* of the ruins of antiquity." As only two of these sketch-books have hitherto been published (p. 11), the present work is welcome, both for its contents and the manner of its execution. In all there are 165 leaves, reproduced on as many plates, and these are preceded by a description and identification wherever this is possible, as it is in most cases. In the earlier drawings measurements are regularly given in the Florentine *brachium* (0.5836 metre) and the *minutum*, one-sixtieth of the *braccio*. Ancient and mediaeval buildings both appear, and the contents are arranged in this order: ground plans, tombs, elevations, architectural details, fantastic sketches. The drawings of the Pantheon, the Colosseum, and the great *thermae* are especially noteworthy, and of such details as the entablatures of the Basilica Aemilia (77) and the temple of Castor (85).

The value and usefulness of this book are enhanced by copious references and by three indices, and its publication will now make it easy for students of Roman topography and architecture to supplement their material in a way hitherto practically impossible.

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